

May 2014  
Volume 50 No. 4



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

## INSIDE:

*John Chalke, 1940-2014* **4**

*Tip Toland at Shadbolt* **7**

*Empty Bowls, Vancouver* **8**

**9** *NEW! Craft Media MFA at ACAD*

**9** *Video of the Month*

**11** *Fun with Monsters, Portland*



*White River, by John Chalke.  
Photo by Barbara Tipton.  
See Page 4.*



## Gallery of BC Ceramics

[www.galleryofbcceramics.com](http://www.galleryofbcceramics.com)

*Representing the best of BC Ceramics*



**Follow us on Facebook**

**Interim Gallery Manager**

Carita Ho

[galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com)

604.669.3606



**Gallery Hours as of May 1:**

10:30 a.m. to 5:30 p.m.



**Gallery Assistants**

Karisa Evdokimoff, Melissa Pipe,

Janine Grant, Katherine Neil

[staff@bcpotters.com](mailto:staff@bcpotters.com)



*The Gallery of BC Ceramics is a gallery by potters for potters.*

■ *The Gallery coordinates and curates several exhibitions a year.*

■ *Every month we showcase an artist, usually someone just starting his or her career.*

■ *We also sell the work of more than 100 artists in the retail shop.*

*Artists must apply to be juried; there are three deadlines annually.*

*To download and print a Gallery Jury Application, [click here](#).*

*For information on Gallery Policy, [click here](#).*

# 2014 Gallery Exhibitions

Opening receptions for each exhibition are held on the start date of the exhibition, always on a Thursday from 5 to 7 p.m. at the Gallery of BC Ceramics on Granville Island.

**May 1 to 25**

***Thank you, Sam!***

Sam Kwan and students

**May 29 to June 29**

***Settle***

Jackie Frioud, salt-fired works

**July 3 to 27**

***Function and Beyond: Contemporary Japanese Ceramics***

Kasumi Lampitoc

**July 31 to Aug. 24**

***Clay Pride (Show your Colours)***

PGBC members show – promoting the work of LGBT Guild members and allies. Exhibition will be concurrent with Vancouver Pride festivities.

**Aug. 28 to Sept. 28**

***Put a Bird on it***

PGBC members show

**Oct. 2 to Nov. 2**

***New works***

Debra Sloan

**Nov. 6 to 30**

***Sticks and Stones***

Keith Rice-Jones

**December**

***Staff Picks***


## Exhibition Juries

This is a reminder to members that you can now apply for an exhibition at the Gallery of BC Ceramics at any time during the year.

For more specific information on either jury, please see the guild website [www.bcpotters.com/Guild/](http://www.bcpotters.com/Guild/). Select "Forms" and then "Get a Form," which will take you to a page with forms. For the gallery, select "Gallery Jury Application," and for exhibitions, select "Exhibition Jury Application." The direct link is:

[www.bcpotters.com/Guild/forms.php](http://www.bcpotters.com/Guild/forms.php)

## Retail Jury Sessions for 2014

For those interested in selling a full line of work in the gallery (other than mugs and salt and pepper shakers, for which you do not need to be juried), please note that the dates to drop off work, all completed paperwork, forms and fees for jury in 2014 are: June 5 and Sept. 5. The Jury members will sit sometime the following week and letters will be sent the week thereafter. 

# A Message from the Board

Hello, my name is Andrew Wong and I have been a PGBC board member since 2013. The focus of my current involvement is with the membership database and in the Graduation Gift Membership Program. This past year has been a tremendously exciting period of learning on the job and settling into the role. And I am thrilled to continue with the board as we head into next year for our 60th anniversary celebration.

My interest in ceramic lies primarily in the material and conception of clay and I look forward eagerly to its various manifestations (be it identifiably as craft, art or design, or otherwise) in the works of our members and invited artists in the coming shows and exhibitions lined up for the year. And right now seems to be the ideal time to be working in ceramics: The renaissance of ceramic art in the fine arts circle, a growing trend observed by others in the past few years, is echoed once again in a recent article that I just read\*. From the current Whitney Biennial to recent shows at the Armory Art Fair and the MOMA, contemporary ceramic art is finding an increased visibility that is overdue but one that it richly deserves. So, as the weather gets warmer it's time – certainly in my case – to return to

the studio and make our best work yet!

We will have launched the Graduation Gift Membership program for 2014 when this publication reaches you. This annual program, which has been in operation for a few years now, offers a free membership of one year with the Guild to the new graduates majoring in ceramic from the various arts schools in the province. This is our way of welcoming these emerging talents into our organization and to introduce them to the larger community of BC ceramicists. And this year, we are hoping for our biggest response yet. Please help us spread the word to any soon-to-be graduates that you might know. They can write me at [membership@bcpotters.com](mailto:membership@bcpotters.com). The deadline to respond is May 30.

Have a great month of May everyone! 🏡

—Andrew Wong  
[andrew@rimba.com](mailto:andrew@rimba.com)

\*[http://www.artspace.com/magazine/interviews\\_features/ceramics\\_recent\\_renaissance](http://www.artspace.com/magazine/interviews_features/ceramics_recent_renaissance)

## Gallery News

By Carita Ho

### MAY EXHIBITION - *Thank you, Sam!*

As a ceramics instructor, Sam Kwan has taught and inspired many students throughout the Lower Mainland. This exhibition is a tribute him and his influences in pottery through his own work and that of his students'.

*Thank you, Sam!* is the title of our May exhibition and will include the works of Sam and 17 of his students: Anna Delany, Bica Gnomes, Carol Demers, Cindy Faulkner, Coralie Triance, Diane Espiritu, Dorothy Doherty, Eliza Wang, Erika Kertesz, Guity Moarefi, Lynn Halverson, Mayu Suzuki, Priscilla Chan, Rona Ander, Jackie Frioud, Sandra Ramos, and Yoshiko Godo.

The exhibition will open Thursday, May 1, with a reception that evening from 5 to 7p.m. The end date for the show is May 25. 🏡



CLOCKWISE FROM TOP LEFT: Work by Diane Espiritu (Quilt on Pillows), Sandra Ramos (Vase #2), Sam Kwan (Pouring Bowl and Vase).



## John Chalke, 1940 - 2014 *by Amy Gogarty*

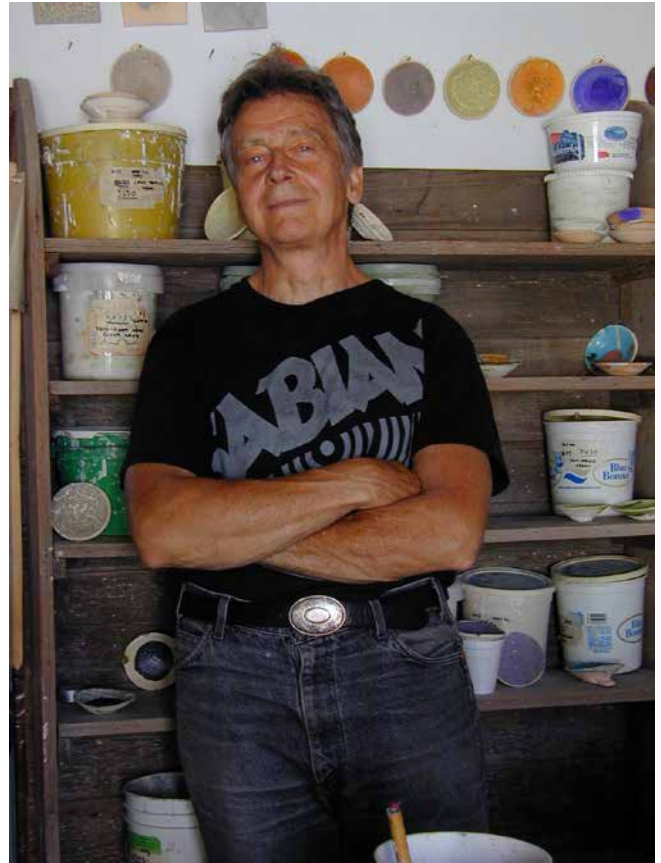
On March 27, Canada lost John Chalke, one of its most respected artist-potters. He was a master of functional studio ceramics and an artist whose lyrical, sculptural works recall utilitarian forms transformed through the alchemy of craft into profound aesthetic objects. He was an inspired teacher, a thoughtful and insightful commentator, a brilliant artist and a cherished friend. Accolades and testaments to his influence have circulated the world via the Internet, and yet little of his life was devoted to his own self-promotion or aggrandizement. He was a potters' potter, a master who could discuss glaze formulations, firing schedules or kiln structures with the best, and it is a tribute to his personal charisma that so many recount personal memories of him. His legacy will live on in his extraordinary ceramics, and, hopefully, in time, in a more concrete and complete account of his life, writings and artworks.

The facts of his life can be succinctly stated. He was born in Newent, Gloucestershire, in 1940. He received his Teacher's Certificate in Art Education from the Bath Academy of Art in 1962, after which he taught ceramics at a number of London area art colleges. Immigrating to Canada in 1968, he spent 1984 to 1986 in the United States expanding his connections with the American ceramics network and undertaking a directed program of glaze research. Returning to Canada, he taught at the University of Alberta in Edmonton, and at the University of Calgary and ACAD in Calgary. Over the course of his career, he participated in over 270 exhibitions and was featured in 36 books and several documentary films. He was in demand internationally as a juror, serving as the sole judge for the Fletcher Challenge Ceramics Award in Auckland, New Zealand, in 1996, and as the sole judge for the 2000 Sydney Myer International Ceramics Award in Australia. His work is included in numerous public and private collections including the Gardiner Museum in Toronto, The Canadian Museum of Civilization in Hull, Que., the Korean National Museum in Seoul and the Victoria and Albert Museum in London,

*"He changed how I thought about art making as a youth."*

where he is one of only four Canadian ceramists in the collection. He was the recipient of numerous grants and awards including the Governor General's Award in Visual and Media Arts (Fine Craft) in 2000, the Alberta Centennial Medal in 2006, and the Queen Elizabeth Diamond Jubilee Medal in 2012. In addition, John was a prolific writer whose provocative, often challenging reviews contributed much to the growing sophistication of ceramics critique.

John's early life was ruled by the perilous circumstances of wartime Britain. His mother was evacuated to the relative safety of the countryside, where he was born. He recalls "water-filled ditches, unplowed fields and grassy weeds pushing up through cracks of crumbling roadways." Memories of fertile disorder heightened his respect for the tenuousness of man's grip on nature and led him to prefer the resources of the dustbin, the salvage yard and the recycling box to the marvels of new technology. All his life he regretted the loss of pre-war industries and village life: the coal-fired bottle kilns, the pride of craftsmanship, and the connectedness to a more natural world, all of which fed his affinity for aberrant, willful surfaces and his regard for hand skills and traditions.



John Chalke in his studio with glaze samples. Photo by Barbara Tipton.

Coincidentally, Chalke attended an old English traditional school that stood some 100 yards from the Royal Worcester Porcelain Works, where Charles Fergus Binns, who later founded the American Ceramic Society (1901), had worked. At the Bath Academy of Art, he studied painting and sculpture, discovering an unsuspected attraction to and facility for the technological side of ceramics through helping to build and fire fellow students' kilns. His pottery skills were acquired through his own patient research, experimentation, and careful record-keeping. Travels to Turkey, Iran, Europe, and the Far East (Korea and Japan) deepened his awareness of world-wide ceramic history and tradition.

As a teacher, John was generous if demanding. On his condolence page, former students described their experiences in his classroom. One exclaimed "He changed how I thought about art making as

*"I will think about John Chalke when the weird and wonderful comes up in my work."*

a youth," and another, "He didn't hand you an easy, tried and true glaze, no, you had to put the work in, walk it through...Know your materials, try the weird ones, mix 'em up, share the results, and do it all again. I will think about John Chalke when the weird and wonderful comes up in my work." Robin Dupont, who recently lectured for the North-West Ceramics Foundation in Vancouver, recalled happy times sitting across the kitchen table from John talking kilns or examining

*Continued on Page 5*

new glaze samples. John's remarkable archive of glazes, the product of endless experimentation and careful record keeping, is legendary. In one six-year period alone, he recorded some 2500 glaze trials. He was exacting and precise, and was unimpressed by those whose standards fell short.

John offered me one of my first major writing opportunities, discussing his work for *American Ceramics* ("Five Snapshots-in-Progress of John Chalke," 10:3 (Winter 1993): 34-41). At the time, my technical knowledge of ceramics was in its infancy, although my love of finished pots was profound. I can only imagine how naïve my many questions sounded to him as we sat in his downtown Calgary farmhouse examining his latest work, but he was consistently patient and expansive in his answers. His contribution to my understanding of his work and ceramics in general is immeasurable, and I count it as one of my most fortuitous life experiences to have made his acquaintance. From his Calgary studio and his beloved acreage outside Sundre, Alberta, where he built a three-chambered wood-fired noborigama kiln, he and his wife Barbara Tipton, herself a remarkable ceramist and teacher, produced functional and fine art wares. Their sales were the highlight of every winter holiday season, with the house and studio thrown open and every horizontal surface covered with wondrous pots. It is yet another mark of their generosity that their functional wares were made available to the public at extremely reasonable prices. Across the city and province one encounters prized bowls, plates, mugs and other dishes doing duty at feasts, holding flowers or simply decorating the table. John knew and respected Bernard Leach, and



**Five Circles by John Chalke.** Photo by Barbara Tipton.

many of these works followed in the Leach tradition. They were gas or wood-fired, toasty brown or subtly glazed, and often decorated by both John and Barb with lovely nature-based drawings.

Of course the more complex, sculptural works incorporating John's phenomenal range of dynamic glazes were beyond the purses of most of us, but we were made privy to them as they hung on walls or sat in casual piles on the floor. John's sculptural works grew out of traditional, utilitarian forms and often suggested bowls, platters or plates. They were human-scaled, and often incorporated sculptural parts that suggested tools or objects such as corrugated pipes, roof peaks or farm implements. In an oft-quoted artist statement, he acknowledges his

*"He didn't hand you an easy, tried and true glaze, no, you had to put the work in, walk it through..."*

debt to historical works: "...Early American and English slipware, French wood-fired country pots, Japanese Oribe designs, woodcuts from early children's books." His poetic imagination transformed these quotidian objects into a sort of metaphysical poetry, fusing them with memories of surfaces and phenomena encountered in the wider world, "the peeling red and blue paint on a barn door...or a folk-art weathervane...perhaps the word 'Clinchfield' on a boxcar across the tracks." As I wrote in my account of his work,

"A precise match between form and glaze is difficult, if not impossible, to chart in advance. The work deliberately aspires to poetry and exposes itself to the ravaging action of multiple readings. Initial references are to human perception and the natural world, yet the activity of glazing is directed (and halted) more by the miracle of recognition than by conscious seeking. *The Difficulty of Crossing a Field*, the title to one of Chalke's works, compresses this vigilant period in those three nouns: Difficulty. Crossing. Field. An abyss has opened up between the piece as it now stands—encrusted, hypnotic, signifying—and the rough and cantankerous object it once was. The crossing has not been easy, nor without its price."

**Discovery Art Travel**  
2014-2015  
**CERAMICS EXCURSIONS**  
**Nicaragua**  
**Myanmar (Burma)**  
**Sicily**  
**Morocco**  
**www.denysjames.com**  
**TEL: 1-250-537-4906**



Continued from Page 5

John loved his adopted country and the prairies deeply, feeling intensely connected to the culture and stark beauty of the land. Originally he planned a one-year stay in Canada, but the Rocky Mountain foothills enchanted him, keeping him here. He has been quoted as saying "I always wanted to be a cowboy, but instead I became a potter. Living out here, there are good days when I can pretend I could be both." Tony Clennell recalls being collected from the airport by John when invited to Calgary for a conference. "Never having met him I saw this cowboy wearing a red denim jacket which was my clue that this was an artist cowboy...John was the real deal and said things of pots and potters that all else thought but never dared to say."

Many of his works refer at least obliquely to the prairies in their imagery or titles, such as *The first horses came late, but slipped into the province like ghosts on a wet day* (2013), which incorporates the silhouette of Alberta. His works conjure up natural phenomena, things witnessed on wilderness walks or rural meanders. He describes attempts "to preserve in a frozen moment some of the experiences we are unable to touch, like the pristine edge



***The first horses came late, but slipped into the province like ghosts on a wet day, 2013.***  
Photo by Barbara Tipton.

of certain melting snow, hoarfrost on a berry, drying sand—an almost physical place where hand and foot have never made contact." Moyra Elliott recalled John coming to New Zealand to jury the Fletcher Challenge, bringing with him a branch the size of a forearm sharpened at either end. She was not allowed to have it until she finally guessed what it was, a bough shaped by a beaver. Beavers and their dams were a constant issue

with John in relationship to his property at Sundre, but beneath the frustration lurked a grudging respect for their prodigious industry.

John read voraciously and wrote frequent reviews, introductions and commentaries on books and works, which I hope will one day be collected and republished. In these he freely mixes wonderful stories—witnessing one of the last bottle kiln firings in Stoke-on-Trent, coming across a thick seam of Late Cretaceous clay in Saskatchewan or an eighteenth-century account of William Cookworthy's discovery of kaolin in Cornwall—with technical information and astute observations on pots he encountered. Of particular relevance to BC ceramics is his review of *Thrown: British Columbia's Apprentices of Bernard Leach and Their Contemporaries* (Studio (Spring/Summer 2012): 62-63). He is generous in his assessment of the book and its subject, appreciating especially the "fluid, thoughtful, private and poetic" reminisces of the four Leach apprentices and their contemporaries. He takes umbrage, however, at the hyperbole or "artspeak" characterizing several of the essays, preferring more careful observation and plain speech. For example, he rejects what he considers platitudes attributed to Charmian Johnson's pots, describing them in his own words as:

"a continuous, slowly evolving series of open vessels, characterized by uncomplex surfaces and high feet. One can tell a Johnson pot from 20 meters away. They are distinct, sometimes they break form unpredictably, but they have that same considered contemplative quality so calmly redolent of Gwyn Hanssen Pigott's work. The character of the potter can be read here without difficulty. This is how the language of pottery is so useful, a barometer of character, and can be a shared, treasured currency if one takes the trouble without some doubtful written padding."

We will miss such pellucid expression and discernment applied to the discussion of pots. We will miss the wicked humour, generous critique, helpful advice and jaw-dropping ceramic art works John Chalke produced over his seventy-three years. But most of all, we will miss the man himself—there just aren't many like him.

For those wishing to comment on their memories of John or to contribute condolences, please see [www.legacy.com/obituaries/calgaryherald/obituary.aspx?pid=170437286](http://www.legacy.com/obituaries/calgaryherald/obituary.aspx?pid=170437286) 📧

Greenbarn's catalogue is  
now available online.

In an effort to be more environmentally  
friendly, by reducing our use of paper, we  
are phasing out our printed catalogue,  
in favour of a downloadable version  
available on our website.

Now you can check prices and item  
descriptions just by logging onto  
[www.greenbarn.com](http://www.greenbarn.com)

9548 192 Street,  
Surrey, B.C. V4N 3R9  
Phone: 604.888.3411  
Fax: 604.888.4247

**greenbarn**  
POTTERS SUPPLY LTD.

Tuesday-Friday 9-5  
Saturday 9-1  
Closed Long Weekends  
[greenbarn@telus.net](mailto:greenbarn@telus.net)


# Internationally acclaimed sculptor: Tip Toland

by Friederike Rahn, Shadbolt Centre for the Arts

Join us at the Shadbolt Centre for the Arts, June 20 to 22, for sculptor Tip Toland's first Vancouver appearance.

The ceramic arts program at the Shadbolt Centre for the Arts continues to promote the work of local and international clay sculptors. Following the success of workshops with Beth Cavener, Bob Kingsmill, and Nan Jacobsohn, internationally acclaimed artist Tip Toland will present her work in a two-day demonstration in the Studio Theatre June 21 and 22 (to register use barcode 322102). Toland, who lives and teaches in Seattle, Wa., builds large-scale human figures and busts. Her works refer to her relationship with the unseen, ineffable aspects of the human psyche that are universal amongst us. Allegorical and dreamlike, her work is extremely contemplative and intimate. Her sprightly humour and complex understanding of anatomy make this workshop engaging and accessible to any artist who uses the human figure in their work. Early bird deadline for the workshop is May 15.

In addition, Tip Toland will give a public slide lecture on the development of her work on Friday, June 20 at 6 p.m. This lecture is free and open to the public, pre-registration is required. Space is limited, so reserve yours by calling 604-291-6864 and quoting barcode #323337.

For more information on Tip Toland, check out her website at [www.tiptoland.com](http://www.tiptoland.com) and see details of her June workshop, see our ad below and check online at [www.shadboltcentre.com](http://www.shadboltcentre.com). Ask us about student and senior discounts. 



Artist Tip Toland with one of her sculptures, *African Teen with Albinism*, stoneware clay, paint, chalk pastel, and synthetic hair, 31" H x 32" W x 20" D.

## Ceramic Arts at the Shadbolt Centre

### Tip Toland Workshop

Internationally acclaimed artist Tip Toland builds large scale human figures and busts. In her workshop, *Putting Expression into the Portrait*, she talks about human anatomy and demonstrates how emotion, aging and complex psychological states can be expressed through sculpting clay. Lecture/demonstration in the Studio Theatre

June 21 & 22, 10am-4pm

\$95 early bird registration until May 15, \$110 after May 15

Barcode 322102

Free Public Lecture

June 20, 6pm Barcode 323337



Register [burnaby.ca/webreg](http://burnaby.ca/webreg) | 604-291-6864 | In person

[shadboltcentre.com](http://shadboltcentre.com) **shadbolt centre**



For ages 18 yrs +

## Project Empty Bowl: Vancouver



### Filling Bowls to Fight Hunger – Bowls Needed

A Loving Spoonful will once again be hosting the Annual Project Empty Bowl Gala at the Coal Harbour Hotel at the end of June. With your help last year this event raised over \$100,000 to provide healthy and nutritious food to men, women and children living with HIV/AIDS.

Many of you have supplied bowls last year to help us with our fundraising event, we cannot thank you enough and we are asking for your help once again! We need a total of 400 bowls for our fundraising event. Ceramic bowls should be about 2 cups and will need to be food safe. If you can provide five bowls that would be great, if you can provide 20 bowls that would be fantastic! Any donation would greatly be appreciated. You can include business cards for your bowls so guests may know who made their bowl.

To donate bowls or let us know you are making some please contact Lisa Martella at [lisam@alovingspoonful.org](mailto:lisam@alovingspoonful.org) or by telephone at 604-682-6325. Bowls can be dropped off at A Loving Spoonful, 1449 Powell Street, Vancouver or at the Gallery of B.C. Ceramics on Granville Island. (Please mark for Project Empty Bowl c/o A Loving Spoonful) Arrangements can be made if a pick up is required. All donations will be recognized in our event program.

We hope to receive all bowls by May 31.

—Lisa Martella, Executive Director

## Ceramics

COURSES *and* WORKSHOPS FOR ADULTS  
AT THE SURREY ART GALLERY



### It's easy to register!

604-501-5100 | [surrey.ca/register](http://surrey.ca/register)

PLEASE REGISTER AT LEAST 7 DAYS IN ADVANCE.

### Registered Open Studio

For this non-instructional studio time, you must have taken at least one ceramics studio course at the Surrey Art Gallery, and feel comfortable working on your own. Join the spring program in progress at a pro-rated fee: Saturdays until June 7, 10am–2pm

Registration for summer courses begins June 2.



Surrey Art Gallery  
13750 88 Avenue  
[surrey.ca/artgallery](http://surrey.ca/artgallery)



BRITISH COLUMBIA  
ARTS COUNCIL  
An agency of the Province of British Columbia



Canada Council  
for the Arts

Conseil des Arts  
du Canada



# NEW! Craft Media Graduate Degree

**April 9, 2014**—The Alberta College of Art + Design has been granted approval to offer a Master of Fine Arts in Craft Media beginning in January 2015.

This approval is the culmination of years of hard work and dedication from many members of the ACAD community. Professor Dianne Taylor-Gearing, Vice President Research and Academic Affairs and her team worked diligently with the province and members of faculty to ensure that the application for the MFA met Campus Alberta Quality Council's rigorous academic standards.

"All in Academic Affairs who have been working on this should be commended as this is a major milestone for the Alberta College of Art + Design as it enters the next phase of its evolution in providing graduate educational leadership in arts and craft," says Dr. Daniel Doz, President and CEO of ACAD. "I wish to extend my thanks to the MFA team members for their dedication to: Mackenzie Kelly-Frere, Charles Lewton-Brain, Tyler Rock, Wayne Baerwaldt, Laura Vickerson, Jennifer Salahub, Mireille Perron, Greg Payce, Kurtis Lesick, and Natali Rodrigues with a special thank you to a number of significant contributors including Marc Scholes, Christopher Willard, Carissa Cameron Matthews, Alice Joshua and Dianne Taylor-Gearing".

A successful country requires highly qualified creative people engaged to make Canada the best place to live, work and play. "The MFA in Craft Media establishes ACAD as a unique international centre of excellence for graduate studies in ceramics, glass, fibre, metals and jewelry," explains Professor Taylor-Gearing, vice president



of academic affairs. "We are excited to welcome the first MFA graduate students commencing January 2015 from Alberta and beyond."

With the addition of the MFA in Craft Media, ACAD will be a destination for many members of Canada's cultural community wishing to further their education. By offering diverse and cross-disciplinary programs at both the undergraduate and graduate level, ACAD will be recognized as one of Canada's leading art and design colleges.

Approval of the MFA is one of many foundational steps to realizing the strategic priorities identified in the 2012 Strategic Plan. The Alberta College of Art + Design is unique among its Campus Alberta partners – it is the only College with a provincial mandate for art and design education and is now the only College to grant graduate degrees. 📌

*Program information isn't listed on the website yet, but check back here for more information as it becomes available: <http://acad.ca>*

## Video of the Month: *Echoes in Clay*



To view a short Youtube documentary (just under six minutes long) about the work of ceramic artist Adam Buick, click on the following link: <http://www.youtube.com/watch?v=en2ycVFUzy0>.

This very quiet, but beautiful film was made by Adam's brother, photographer Greg Rødland Buick.

Based in Pembrokeshire on the west coast of Wales, Adam creates unique wood-fired ceramics thrown on the wheel. The shapes he throws are based on Moon Jars, a Korean form from the Choson Dynasty originally made from plain white porcelain.

"This pure jar form has become my canvas into which I incorporate selected sources of local materials such as clays, rocks and seaweeds," writes Adam. "I am inspired to do this through a fascination with landscape and how the resources within it can be utilised."

The found materials that Adam works into his clay melt and create marks visible through the glaze when fired. He also digs clay off the beach as a glaze ingredient.

See Adam's work here: [www.adambuick.com](http://www.adambuick.com) 📌

**Do you have a clay-related video you'd like to share with other guild members? Send the link to Melany at [editor@bcpotters.com](mailto:editor@bcpotters.com) and tell us what you like about the video. We'll be sharing a new video each month here in the Potters Guild of BC Newsletter.**

# ClayLines

Celebrating Success in our community

## Submissions for June 2014

Please get your articles and ads in to Melany by May 20, 2014 at the latest for the June newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to [editor@bcpotters.com](mailto:editor@bcpotters.com).

### SPRING SHOW & SALE,

#### Vancouver

May 3

The Aberthau Potters Spring Show & Sale is one of two much-anticipated sales each year both held in the historic Aberthau Mansion in the Vancouver neighbourhood of West Point Grey. Functional pottery, whimsical creatures, raku fired sculpture - the show covers the gamut. Go to [www.aberthaupotters.com](http://www.aberthaupotters.com) to see a sample of some of the work of this creative collective of over 50 Potters. May 3, 10 am to 4 pm; 4397 West 2nd Ave, Vancouver (Trimble and West 2nd).

### ART STUDIO TOUR, Maple Ridge and Pitt Meadows

May 10 & 11

For two days, from 10 a.m. to 4 p.m. each day, 32 artists and artisans from the neighbouring communities of Maple Ridge and Pitt Meadows open their studios to visitors. Our Art Studio Tour is an event not to be missed. It is a veritable treasure hunt of arts (contemporary and traditional) presented by both established and emerging artists. You will find painters, potters, jewellers, sculptors, fabric artists and more, including PGBC members Linda Reedman and Brigitta Schneider. This is a unique opportunity to meet the artists, explore the stories behind their art, gain insight into their creative process as well as their work environment. Who knows, you might just find the inspiration to explore your own inner creativity. Explore our website [www.ArtStudioTour.ca](http://www.ArtStudioTour.ca) and discover our talented array of artists. Choose where you want to visit using the tour map to find your way to each studio, marked by our Red Diamond signs. Maps can be found on our Website, Maple Ridge/Pitt Meadows Libraries, Maple Ridge Pitt Meadows Tourism and other locations around towns in the weeks leading up to the tour.

### STUDIO SALE, Chilliwack

Ongoing, Thursday to Saturday,

11 a.m. to 5 p.m.



The Showroom is as full as can be here at Greendale Pottery with many new items, in time for Mother's Day. We just unloaded two more kiln loads this week, filled with fun new batter bowls, teapots, trays, jugs, mugs and more. As wedding season approaches, folks are also dropping by to pick out a most special wedding or shower gift. Noodle bowls, sushi sets, mugs and teapots are big favourites, and we have them all in stock, plus much more, in our five colourful glaze combos. Our new jugs also make a great gift, and hold a full bottle of wine - come check them out - lots of goblets in stock too - while they last. And there are some beautiful Crystalline Glazed Porcelain speciality pieces in the showroom, plus new ones being fired this week and next! Will be posting pics to our FaceBook page as they come from the kiln. Looking forward to your return visit - and why not bring friends along for a fun day in the Country. Our Circle Farm Tour is great this year. As always, we are open every Thursday, Friday and Saturday from 11am to 5pm. Feel free to forward this note to friends, and thank you again for your continued interest in our Greendale Pottery. Holly McKeen - Studio Potter  
Greendale Pottery & Country Guest House  
42245 South Sumas Road, Chilliwack  
604-823-6430, [www.greendalepottery.com](http://www.greendalepottery.com)

### STUDIO TOUR, Denman Island

May 17 and 18

27th Annual Denman Island Pottery Tour. Sat. and Sun., May 17 and 18, 10 a.m. to 5 p.m. Ten studio's and The Art Centre filled to the brim with unique pottery pieces! On the tour are PGBC members Shirley Phillips and Tom Dennis. Don't miss it!  
[www.denmanpottery2014.blogspot](http://www.denmanpottery2014.blogspot)

### ARTS FESTIVAL,

#### Roberts Creek

May 17 & 18



PGBC members Elaine Futterman and Mike Allegretti of Creek Clayworks will be one of the venues at the 3rd Annual Roberts Creek Arts Festival May 17 and 18 at their studio in Roberts Creek. Invited artists, musicians, film makers and fabulous food will make the weekend one to remember. Check out the webpage for Creek Clayworks [www.robertscreekartsfestival.com/index.php/venues/creek-clayworks](http://www.robertscreekartsfestival.com/index.php/venues/creek-clayworks). More information about the Festival and the other Venues at [www.robertscreekartsfestival.com](http://www.robertscreekartsfestival.com)

### SPRING SHOW & SALE,

#### Vernon

June 6 & 7

This is Vernon's premier pottery sale and will be held in our prime new location! Come meet the artists in the air-conditioned and relaxed atmosphere of the Foyer of Vernon's Performing Arts Centre. Collectors and new buyers will appreciate the quality pieces in this two day show featuring some of the top potters and artisans in the Okanagan. One-of-a-kind pieces will be presented in a gallery section.

Friday, June 6, 10 a.m. to 8 p.m.

Saturday, June 7, 10 a.m. to 5 p.m.

Performing Arts Centre, 3800-33rd Street (main entrance), Vernon, free admission and parking. [www.okanaganpotters.ca](http://www.okanaganpotters.ca)  
[jenmooreclayworks@gmail.com](mailto:jenmooreclayworks@gmail.com), 778-475-4433

# ClayLines

Celebrating Success in our community

## FUN WITH OPA, Portland, Ore.

May 2 to 4

by Melany Hallam

Every couple of months, the Oregon Potters Association newsletter shows up in my email inbox, and I'm almost overwhelmed by how much activity there is amongst that huge group of fabulous potters! They're just now heading into their 32nd Annual Ceramics Showcase this weekend (and if you're anywhere near Portland, you should check it out: [www.ceramicshowcase.com](http://www.ceramicshowcase.com)). This year, there are 200 participating artists. A number of OPA members are doing demos, including James DeRosso. The photo of his work caught my eye, because it made me laugh and reminded me that working with clay is fun—REALLY fun! And maybe, just maybe, if you really love what you're doing, you can make a living at sharing that joy. Here's James' description of his work, reprinted from the OPA newsletter (and here's one of his monsters...):

"James goes to his ceramic studio with every intention to make bowls and mugs, but then, the monsters take control. The next thing he knows, he's making fangs and claws and horns. Recently, there has been a new problem with rusty old parts and strange obsolete devices incorporating themselves into his creations. There are just a lot of rusty old metal parts in the world, and gosh darn it, they deserve a second chance! They dream of a time when an artist will stumble across them and recognize them for their true,



**Racer, by James DeRosso / 7.5" T / Orange eyes, White body / 2014.**

undiscovered beauty. Sure, they may have sharp edges or toxic chemicals, but hey, it's not like they expect to be included in your deli sandwich. They are simply happy to be reintroduced to the public as a contributing facet of society. I will embrace these metal misfits and lovingly embed them in slabs of clay. This combination of ceramics and old found parts are the basis for hand-sculpted ROBOT MONSTERS!"

To see more of James DeRosso's monsters, see: <http://www.monster8all.com/>

## Unclassifieds

**FOR SALE:** High fire gas reduction downdraft kiln, \$5000. Includes 4 burners and all gas plumbing (with underground supply pipe with tracer, pressure regulator, cutoffs, 4 thermocouples), pyrometer, plus all kiln furniture. Kiln has iron exterior frame. Have arch form for rebuilding. Very accessible. Gloria (Cumberland, BC) 250-336-8325.

## EXHIBITION, Vancouver

May 1 to 25

**ENVISIONING WOMEN**  
A SELECTION OF VISUAL ART  
INSPIRED BY JCC FESTIVAL HA'RIKUD  
MAY 1-25, 2014

CARLY BELZBERG  
SUZY BIRSTEIN  
MEGHAN CARBICH  
JOE ESTER  
MONICA GEWURZ  
NANCY HENDERSON  
LORRAINE LATHIMORE  
LINDA LEWIS  
LAUREN MORRIS  
ALISON MURRAY  
CHIEE OROPE  
KATHRYN O'HEGAN  
JEREMY DAWY  
FRANZISKA STROHMAN  
VLADIMIRA PILLION  
WACKENHEUTER

**OPENING RECEPTION**  
THUR MAY 1  
7:00-9:00PM

DANCE PERFORMANCE BY  
JCC DANCE DANCERS  
ARTISTS IN ATTENDANCE  
EVERYONE IS WELCOME

SIDNEY AND GERTRUDE ZACK GALLERY  
JCC OF GREATER VANCOUVER, 950 WEST 41<sup>ST</sup> AVENUE, VANCOUVER  
604-257-5111 • [www.jccvancouver.org](http://www.jccvancouver.org)  
GALLERY HOURS: MON-THUR 10:30am - 5pm • FRI-SAT 10am - 5pm • SUN 12pm - 5pm

PGBC member Suzy Birstein will be exhibiting some of her life-size Muses in *Envisioning Women*, a group show inspired by the JCC Dance Festival Ha'rikud. Opening reception Thursday, May 1 from 7 to 9 p.m., with the show running until May 25. Many of the pieces from this show can be seen here: <https://jccgv.com/content/jcc-cultural-arts> The Sidney and Gertrude Zack Gallery is located in the Jewish Community Centre of Greater Vancouver, 950 West 41 Ave, 604-257-5111.

**Delta Potters ASSOCIATION**

# SPRING POTTERY SALE

May 9<sup>th</sup> 10-8pm South Delta Rec Centre  
May 10<sup>th</sup> 10-5pm 1720 56<sup>th</sup> Street, Tsawwassen



# ClayLines

Celebrating Success in our community

## FREE KILN, Online contest

DEADLINE: June 1

Well, here's an interesting contest that might win you a free kiln (only really worth it to you if you do jewelry, a lot of glaze tests or other small items). It's a shameless attempt by Skutt Kilns to get free videos and advertising for their new website, but there is something in it for contestants also. Here's the scoop directly from the Skutt website:

"One of our goals for our new website is to tell our story through the people who are actually using our products. We are constantly talking to artists, either at shows or on the road visiting studios, that are telling us why they love their Skutt kiln in ways that are much more interesting than anything we could say about ourselves. We would love to share those stories with everyone, so this is what we came up with."

**The Contest:** Submit a video showing us your studio and telling us why you love your Skutt.

**The Prize:** Everybody will get a little treat (it's a secret), but the winner will receive a brand new FireBox 8x6LT shipped directly to their studio (that's a kiln with an 8" x 8" x 6" firing chamber, shelf kit included).

### The Rules:

1. Must be under 3 minutes.
2. Must only include your voice and likeness. (Legal Stuff...ack!)
3. Must have image of a Skutt Kiln you personally own or use.
4. Must be over 18 to participate.
5. Must agree to the terms below.
6. Must be submitted in youtube embed code format.
7. Winner will be chosen by an impartial Skutt jury on June 1st, 2014.

For more details see: <http://skutt.com/potter/fun-stuff/contest>



## CALL FOR ENTRY, Spoon Me! @Medalta

DEADLINE: June 30

It all started in September 2013 with our SExSE invitational residency (South East Alberta by South East Asia) and the talented Vipoo Srivilasa. Vipoo challenged all of our residents to a spoon competition and we were all hooked. The spoons created during this competition travelled with Vipoo's work to the Ceramic Top 40 exhibition at Red Star Studios and are now off to Boston with his project OBJECT:SPOON.

As all this was happening we started seeing spoons everywhere. With this object – that has gone in and out of fashion – making a serious comeback in studio ceramics, we decided to extend the challenge to our international invitational exhibition. Spoons are the New Cup!

### Spoon Me!

#### 2014 DETAILS & IMPORTANT DATES

- Application Deadline: Monday, June 30
- Exhibition: Sept. 1 to Nov. 29
- Email notification begins July 15
- Accepted work due Aug. 15
- Submission Fee: \$20 for up to 5 entries

So this year, send us your SPOONS, your ladles, your scoops and your servers. If a spoon is the feature of an object such as a soup tureen or a larger set, send us your soup tureens and sets too. We want to see what you come up with. Not working in ceramics? No problem – this year we are opening it up to our friends in other craft mediums too ... clay, metal, glass, wood & fibre.

For last year's featured artists & Carole's fabulous coverage of the previous year's show click here: <http://musingaboutmud.blogspot.ca/2013/09/medalta-international-cup-exhibition.html>

#### AWARDS & PRIZES

**GRAND PRIZE!** One lucky artist will win one month in Medalta's June 2015 residency!

We're cooking up even more prizes this year, we'll update you here (and Facebook & Twitter) as soon as we have more to report. So check back often!

Purchases Prizes will be awarded for Medalta's Contemporary Ceramics collection.

Several of the selected artists will be featured on the Musing About Mud blog.

Awards will be determined by the juror and announced at the opening reception. Artists do not need to be present to win.

Visit the website to apply:

<http://medalta.org/spoonme>

#### Questions?

Jenna Stanton, [jenna@medalta.org](mailto:jenna@medalta.org)

Curator, Exhibitions & Collections

Medalta

Medicine Hat, Alberta

## Submissions & Advertising

*Published 10 times yearly, the PGBC Newsletter is an information link for members.*

### Submissions:

Send articles, reviews, images, member news, letters and information to: [editor@bcpotters.com](mailto:editor@bcpotters.com) by the 20th of each month for publication the following month. Submissions may be edited for space.

### Advertising Rates\*:

*All ads are payable upon receipt of invoice*

- Full page, \$189+ GST
- 2/3 page, \$129 + GST
- 1/2 page, \$99 + GST
- 1/3 page, \$69 + GST (horizontal, vertical, or column)
- 1/4 page, \$55 + GST
- 1/6 page, \$39 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$22 extra.

### Unclassified Rates:

Members FREE! Non-members: \$22 + GST

*\*Advertising rates subject to change*

Potters Guild of British Columbia  
1359 Cartwright St · Granville Island  
Vancouver, BC · V6H 3R7  
tel: 604.669.3606 · fax: 604.669.5627  
<http://www.bcpotters.com/Guild>

## Potters Guild of BC Board

**Denise Jeffrey**, President

604.298.4980 · [terranme@telus.net](mailto:terranme@telus.net)

**Gabrielle Burke**

778.838.8803 · [gabriellekbburke@gmail.com](mailto:gabriellekbburke@gmail.com)

**Darcy Greiner**, [greindar@gmail.com](mailto:greindar@gmail.com)

**Sheila Jahraus**, Communications · [s\\_jahr@yahoo.com](mailto:s_jahr@yahoo.com)

**Sam Knopp**, Secretary · [Knopp.sam@gmail.com](mailto:Knopp.sam@gmail.com)

**Tracey Maynard**, Communications · [tracey.maynard@gmail.com](mailto:tracey.maynard@gmail.com)

**Judy Osburn**, Treasurer

604.734.7829 · [osburnjudy@hotmail.com](mailto:osburnjudy@hotmail.com)

**Cheryl Stapleton**, Events · [stapletoncheryl@hotmail.com](mailto:stapletoncheryl@hotmail.com)

**Nora Vaillant**, Events

604.730.5840 · [auroranora1@gmail.com](mailto:auroranora1@gmail.com)

**Andrew Wong**, [andrew@rimba.com](mailto:andrew@rimba.com)

## Membership

### Membership Fees

Memberships for a 12 month period, not including GST are: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. Members will renew on the anniversary of their date of joining. For most of the existing members this occurs in the month of September. Please note there are no longer any prorated fees. For detailed information see: [www.bcpotters.com/Guild/membership.php](http://www.bcpotters.com/Guild/membership.php)

## Newsletter Committee

**Melany Hallam**, Editor · 604.487.1597 · [editor@bcpotters.com](mailto:editor@bcpotters.com)

**Andrea Maitland**, Proofreader

**Jan Lovewell**, Mailings

## Website Volunteers

**Darcy Greiner**, Webmaster · [webmaster@bcpotters.com](mailto:webmaster@bcpotters.com)

**Becky McEachern**, Member Profiles · [becky.c.mceachern@gmail.com](mailto:becky.c.mceachern@gmail.com)

**Viv Bodnar**, Member Website Links · [VivThePotter@gmail.com](mailto:VivThePotter@gmail.com)

**Andrew Wong**, Membership Database · [membership@bcpotters.com](mailto:membership@bcpotters.com)

## The BC Ceramic Mark Registry (BCCMR)

Send in your chops and have them available through the guild.

For the form, click on the link here:

[www.bcpotters.com/Guild/chops.php](http://www.bcpotters.com/Guild/chops.php)

You can email it back to Debra Sloan [debra@arch-bc.org](mailto:debra@arch-bc.org) as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: BCCMR 